

THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

presents

Music at Winspear

Variations for Winds

featuring

The University of Alberta Symphonic Wind Ensemble & Concert Band
with special guests The Northern Alberta Honour Band
and the 2011/2012 Concerto Competition Winner Justin Massey, saxophone

Sunday, February 12, 2012 at 3 pm

Winspear Centre for the Arts

Programme

University of Alberta Concert Band
Dr Dennis Prime, Conductor

Variations on a Korean Folk Song
(1965)

John Barnes Chance
(1932-1972)

An American Elegy
(1999)

Frank Ticheli
(b. 1958)

The Northern Alberta Honour Band
Dr Angela Schroeder, Conductor

Repertoire to be chosen from:

Hebrides Suite
(1962)

Clare Grundman
(1913-1996)

The Peat Fire Flame
An Eriskay Love Lilt
Milking Song
The Road to the Isles

October
(2000)

Eric Whiteacre
(b. 1970)

Foundry
(2011)

John Mackay
(b. 1973)

Intermission

University of Alberta Symphonic Wind Ensemble
Dr. Dennis Prime, Conductor

Theme & Variations from Serenade #10, K361
(1781-1782)

W.A. Mozart
(1756-1791)

Variations on "My Young Life Has Ended"
(1975)

Jan Sweelinck
(1562-1621)
trans. Ramon Ricker

Concerto for Saxophone
(1949)

Henri Tomasi
(1901-1971)

2011/2012 Concerto Competition Winner
Justin Massey, Saxophone Soloist

Chee Meng Low, Guest Conductor

Variations on America
(1891/1949/1964)

Charles Ives
(1874-1954)

The Year of the Dragon
(1984-1985)

Phillip Sparke
(b. 1951)

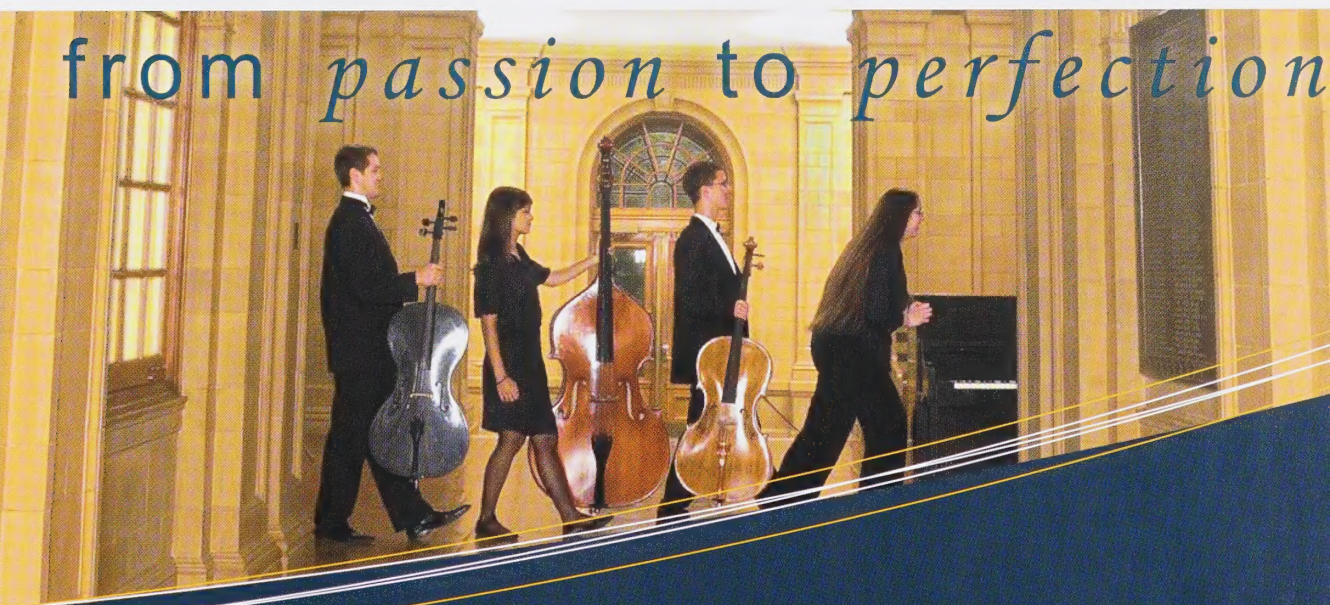
Interlude
Finale

Combined Ensembles

Children's March
(1916-1918)

Percy Grainger
(1882-1961)

Thank you to Susan Smith and Dennis Adcock of The Bandstand, the Department of Music Faculty and Staff, and all the teachers of the Honour Band students for their contributions.



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UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

Northern Alberta Honor Band

Flute

Tionna Berlin (Lake Isle)
Emily Casavant (Legal)
Nicole Faull (Lloydminster)
Emily Fisk (Airdrie)
Samantha Frelick (Medicine Hat)
Jessica Heath (Airdrie)
Malia Jackson (Edmonton)
Lena Krause (Morinville)
Kaitlin MacWilliam (Lloydminster)
Andrea Mayer (Ardrossan)
Branden Nguyen (Edmonton)
Cassidy Pasacreta (St. Paul)
Javielle Perkins (Edmonton)
Charlotte Pikkert (Edmonton)
Erricka Starchuk (Bonnyville)

Oboe

Rachel DeMaere (Magrath)
Veronica Kube (St. Albert)
Haley Jenkins-Crumis (St. Albert)
Joseph Yu (Calgary)

Bassoon

Samathan Alpen (Ardrossan)
Clay Wyght (Magrath)

Clarinet

Larissa Beck (Magrath)
Ainsley Bonneau (Cardston)
Emily Earl (Banff)
Samuel He (Edmonton)
MacKenzie Knitter (Whitecourt)
Thomas Kube (St. Albert)
Julianne Mak (Edmonton)
Donnalee Riley (Edmonton)
Zofia Stefanicki (Edmonton)
Kelsie Svihuraa (Camrose)

Bass Clarinet

Lawson Gillespie (Ft. Saskatchewan)
Jacqueline Rodman (Airdrie)

Contra Bass Clarinet

Justin Draper (Edmonton)

Alto Saxophone

Jonathan Allen (Camrose)
Dakota Carlson (Cardston)
MacKenzie Klassen (Medicine Hat)
Emily Lambert (Airdrie)
Emily McNamera (Edmonton)
Branden Reimer (Spruce Grove)
Kelsey Rish (Lloydminster)
Benjamin Wildcat (Hobbema)

Double Bass

Jordan Cunningham (St. Albert)

Tenor Saxophone

Robin Anderson (Devon)
Erin Carpenter (Devon)
Taylor Ripley (Devon)

Baritone Saxophone

Michael Howlett (Edmonton)

Trumpet

Changmin Chi (Bonnyville)
Alanna Gabert (Fort Saskatchewan)
Zachary Foss (Whitecourt)
Kelsey Larocque (Brooks)
Bradley Mokry (Camrose)
Justin Tricsli (Magrath)

Trombone

Kierson Bare (Airdrie)
Keeseey Getzinger (Onoway)
Hayley Hicks (Devon)
Clarice Hopfe (Camrose)
Danielle Koroll (Devon)
Kathryn Vandenberg (Camrose)

Horn

Naomi Cahoon (Cardston)
Alicia Chasse (Edmonton)
Olivia Imbrogno (Turgeon County)
Genevieve Labbe (Edmonton)
Jessica Moore (Rocky Mountain House)
Jessica Tomlinson (Onoway)
Spencer Wall (Onoway)
Abraham Wolvers (Magrath)

Euphonium

Carl Elliott (Iron River)
Kristen Hodge (St. Albert)
Carley Standish (Cold Lake)
Cole Alger (Edmonton) - Baritone

Tuba

Cody Farmer (Onoway)
Megan Ferguson (St. Albert)
Tenille Gregson (Onoway)
Jamie McGregor (Bonnyville)
Jordan Muckle (Rocky Mountain House)
Matthew Noseworthy (St. Albert)
Rebecca Shuttleworth (Airdrie)

Percussion

Elizabeth Brace (Lloydminster)
Amanda Branched (Onoway)
Jennifer Delaine (St. Albert)
Robyn Gardner (Alberta Beach)
Nicolie Halushka (Lloydminster)
Jacob Kryger (St. Albert)
Stefan Makowski (St. Albert)
Joshua Mendoza (Airdrie) - Marimba

John Barnes Chance (1932-1972) was a composer, born in Beaumont, Texas. Chance studied composition with Clifton Williams at the University of Texas, Austin, and is best known for his concert band works, which include *Variations on a Korean Folk Song*, *Incantation and Dance*, and *Blue Lake Overture*. Many of his works are written for young musicians, particularly those written between 1960 and 1962, when he was composer-in-residence in the Greensboro, North Carolina public school system—specifically at Greensboro Senior High School (now Grimsley Senior High School) under the supervision of Herbert Hazelman—as part of the Ford Foundation Young Composers Project. Before he became a full-time composer, Chance played timpani with the Austin Symphony and later was an arranger for the Fourth and Eighth U.S. Army bands. Chance taught at the University of Kentucky from 1966 until his death in 1972.

Variations on a Korean Folk Song is a major musical piece written for concert band in 1965. As the name implies, *Variations* consists of a set of variations on the Korean folk song *Arirang*, considered by many to be the unofficial anthem of Korea, which the composer heard while in Korea with the U.S. Army in the late 1950s. In 1966 the piece was awarded the American Bandmasters Association's Ostwald Award.

The theme is based upon a concert A-flat major pentatonic scale. At the beginning of the composition, the first part of the theme, resembling *Arirang*, is introduced quietly in the clarinets; the other instruments join in to play the second part. The song then consists of five variations on this theme.

Frank Ticheli's (b. 1958) music has been described as being “optimistic and thoughtful” (*Los Angeles Times*), “lean and muscular” (*New York Times*), “brilliantly effective” (*Miami Herald*) and “powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors” (*South Florida Sun-Sentinel*). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

As Ticheli states: “*An American Elegy* is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood.

These three moods — hope, serenity, and sadness — become intertwined throughout the work, defining its complex and expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice — a heavenly message. The full ensemble returns with a final, exalted statement of the main theme.”

-Program Notes by Michael Clark

Cleveland-born **Clare Grundman** (1913 - 1996) earned his bachelor’s degree in 1934 from Ohio State University. He taught instrumental music in the Ohio and Kentucky public schools before returning to Ohio State in 1936 for a master’s degree and to teach orchestration and woodwinds. At the Berkshire Music Center in New Lenox, Massachusetts, he studied under Paul Hindemith, whom he credited for providing the practical techniques for composition. During World War II, Grundman served in the U.S. Coast Guard. He took a special interest in composing for school bands and has over 70 published band compositions to his credit. His arrangements have brought the works of Leonard Bernstein and Aaron Copland to the band world. Grundman has also provided scores and arrangements for radio, television, movies, and Broadway musicals. Some of his notable works include his *Fantasy on American Sailing Songs*, *Tuba Rhapsody*, *An Irish Rhapsody* and his four-part series of *American Folk Rhapsody*.

Hebrides Suite: The Hebrides Islands are located off from the western coast of Scotland. The folksongs used in *Hebrides Suite* reflect the everyday life of the Island people. The four movements are: *The Peat Fire Flame*, *An Eriskay Love Lilt*, *Milking Song*, and *The Road to the Isles*.

An accomplished composer and conductor, **Eric Whitacre** (b.1970) has quickly become one of the most popular and performed composers of his generation. The *Los Angeles Times* has praised his compositions as “works of unearthly beauty and imagination, (with) electric, chilling harmonies”; while the BBC raves that “what hits you straight between the eyes is the honesty, optimism and sheer belief that passes any pretension. This is music that can actually make you smile.”

Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, *Go, Lovely Rose*, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

Many of Whitacre’s works have entered the standard choral and symphonic repertoires and have become the subject of several recent scholarly works and doctoral dissertations. His works *Water Night*, *Cloudburst*, *Sleep*, *Lux Aurumque*, and *A Boy and a Girl* are among the most popular choral works of the last decade, and his *Ghost Train*, *Godzilla Eats Las Vegas*, and *October* have achieved equal success in the symphonic wind community.

Recent and upcoming commissions include works for Chanticleer, The King's Singers, Conspirare, and the London Symphony Orchestra and Chorus. To date, his forty-four published concert pieces have sold over 1,000,000 copies.

As a conductor, Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. In the last ten years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore, South America and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians. Upcoming conducting engagements include programs of his music in Carnegie Hall, and full concerts of American music with the London Symphony Orchestra and Chorus and the Berlin Radio Chorus.

His music has been featured on dozens of commercial and independent recordings. In 2006, a full collection of his a cappella music, *Cloudburst and Other Choral Works*, was released on the renowned British classical label Hyperion Records. The album quickly became an international best seller, appearing in the top ten of both Billboard's and iTunes's Top Classical Albums charts. Four years after its debut, the critically acclaimed release continues to be a top-seller. The collection earned a 2007 Grammy nomination for Best Choral Performance.

Most recently, Whitacre has received acclaim for *Paradise Lost: Shadows and Wings*, a cutting edge musical combining trance, ambient and techno electronica with choral, cinematic, and operatic traditions. Winner of the ASCAP Harold Arlen award, this musical also gained Whitacre the prestigious Richard Rodgers Award for most promising musical theater composer. Following its sold-out run, the most recent production earned 10 nominations at the 2007 Los Angeles Stage Alliance Ovation Awards, including one for Best World Premiere Musical. Mr. Whitacre lives in Los Angeles with his wife, soprano Hila Plitmann, and their son.

The composer writes: *October* began at a restaurant in Chicago, when I was first introduced to Brian Anderson. Brian, a high school band director from Fremont, Nebraska, knew my work and wanted to commission me, but couldn't find the finances. If I remember correctly I didn't immediately hear back from him, and I just assumed the gig would never materialize.

About a year later I get this phone call from him and he says that he has put together a commissioning consortium of 30 high school bands from Nebraska. 30 bands! I've dealt with institutional bureaucracy for a while now and I can't possibly imagine how he brought all of those people together, let alone get them to agree on a commission.

Writing a 'grade three' work was an entirely different challenge. It's easy to write your way out of a difficult corner with flashy, virtuosic material, but with 'easier' music your solutions must be simple, elegant, and functional.

I worked hard to create a piece that could be successfully performed by all of the high schools in the consortium, yet never compromised its musical integrity. Frankly, writing 'easy' music is one of the hardest things I've ever done. October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi. As a frequent collaborator, John has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the US Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score, "Damn.")

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2008; Morton Gould Young Composer Awards, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005), and an NEA grant in 2007. He was a CalArts/Alpert Award nominee in 2000.

In February 2003, the Brooklyn Philharmonic premiered John's work *Redline Tango* at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and again in 2006 with the Bergen Philharmonic of Norway. Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. John made a new version of the work for wind ensemble in 2004 -- Mackey's first work for wind band -- and that version has since received over 250 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making John the youngest composer to receive the honor. John again received the ABA/Ostwald Award - as well as the National Band Association's William D. Revelli Award - in 2009 for "Aurora Awakes."

John served as a Meet-The-Composer/American Symphony Orchestra League "Music Alive!" Composer In Residence with the Greater Twin Cities Youth Symphony in 2002-2003, and with the Seattle Youth Symphony Orchestra in 2004-2005. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004, and Composer In Residence at the Cabrillo Festival of Contemporary Music in August 2005. He has held college residencies at Florida State, University of Georgia, Georgia State University, James Madison University, Kansas State University, University of Kansas, University of Florida, University of Alabama, University of Arizona, University of Michigan, Ohio State, Michigan State University, Texas Tech, Ball State, University of Oklahoma, Arizona State, Oklahoma State University, University of Washington, University of Southern California, University of Texas, and many others. Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003, and he taught at Cal State Long Beach in 2008-2009. To entertain himself while procrastinating on commissions, John is a photography enthusiast.

Foundry is the winner of the 2011 CBDNA Young Band Composition Competition, and was a joint commission by Worthington Kilbourne High School (Don Nathan), McCracken Middle School (Chip De Stefano), Piedmont High School (Andrew Anderson), Willow Wood Junior High School (James Shaw), Memorial High School (Heath Miller), Langley High School (Andrew Gekoskie), William Mason High School (Robert Bass), and Conner Middle School (James Daughters)

The composer provides the following notes about *Foundry*: The idea with *Foundry* was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood? In some cases, I was specific about what instrument to play (timpani, xylophone, etc.).

With many of the parts, though, I only described what sound I wanted (play a “clang” — a metal instrument, probably struck with a hammer, that creates a rich “CLANG!” sound), and allowed the percussionist to be creative in finding the best “instrument” to make the sound I described. It won’t be surprising that Foundry, for concert band with “found percussion,” much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.

-Program Notes by Dr. Angela Schroeder

Though short in years, **Wolfgang Amadeus Mozart's** (1756-1791) brief life was one of great creativity and passion. A dedicated student throughout his life, Mozart strived to be innovative and gain mastery of the musical arts. While modern representations have focused on his later years and the circumstances of his passing or his virtuosic beginnings, more should be made of Mozart’s restlessness and his quests for new knowledge.

As a young composer, Mozart chafed at being beholden to a court, and frequently left or was released from such appointments as he sought out new masters to study with, new musicians to realize his music, or simply new scenery. Finally settling in Vienna, Mozart worked largely without the support of a court position for his final years, the wellbeing of his family resting solely on the success or failure of his musical endeavors.

Theme and Variations from Serenade No. 10, K361: Often known by the unofficial title of Grand Partita, this serenade is one of Mozart’s most performed works. An early example of classical writing for winds, the piece is often performed by orchestras and wind ensembles at universities and colleges, and is widely regarded as being part of the wind conducting canon.

The sixth of seven movements, the theme and variations are based upon an andante theme in B-flat major. Each resultant variation makes use of different rhythmic motifs, though only one leaves B-flat major for B-flat minor. Contrasting variations display both the sensitivity and passion with which Mozart wrote, with delicate and enchanting rhythms giving way to bold pronouncements and an explosive finale.

Jan Sweelinck (1562-1621) was a Dutch composer and organist of the late Renaissance and early Baroque eras. His work in composing for keyboard instruments would lay the groundwork for many of the North German composers to follow in the Baroque, including J.S. Bach. The fugue is credited as one of Sweelinck’s accomplishments. Sweelinck is the first known composer to write in the style, which begins with a simple form that is imitated and accompanied by other voices until it reaches as final climax and resolution.

A master improviser, Sweelinck is also remembered as a great composer, with some 70 works that survive. An early pedagogue, Sweelinck is also credited for creating a means of instruction that lead to the proliferation of organ music and imitative style throughout much of German speaking Europe.

Variations on "My Young Life has Ended" (Mein Junges Leben Hat Ein End):

Best known among Sweelinck's composition for keyboard, the German song upon which the variations are based is rooted in the tragic loss of a young life. This can be interpreted both as a literal loss of life or as the loss of youthfulness and the acceptance of the decline of later life. Regardless of the reading, the theme is one of submission and acceptance of the inevitable. The variations that follow the opening statement are largely exercises in harmonization, with the organ origins of the piece apparent throughout. Skillfully adapted for the band, the character of each variation remains intact and true to the original organ composition.

Henri Tomasi (1901-1971) was born in a working class neighborhood of Marseille, France, on August 17, 1901. At the age of five, the family moved to Mazarques, France where Xavier Tomasi worked as a postal worker and enrolled his son in music theory lessons. At the age of seven, Tomasi entered the Conservatoire de Musique de Marseille.

In 1921, he commenced his studies at the Conservatoire de Paris with a scholarship from Marseille and a stipend from a lawyer, Maitre Levy Oulman. He still performed at cafes and in the cinemas to earn money. In 1925, his first piece, a wind quintet called *Variations sur un Theme Corse*, won the Prix Halphen. His teachers at the Paris Conservatoire included Gaubert, Vincent d'Indy, Georges Caussade, and Paul Vidal. In 1927, he won the second Grand Prix de Rome for his cantata, *Coriolan*, and a First Prize for Orchestral Conducting, both awarded unanimously. Tomasi began his career as a conductor for Concerts du Journal.

During the 1930's he was one of the founders of a contemporary music group in Paris entitled "Triton" along with Prokofiev, Milhaud, Honegger, and Poulenc. In the realm of instrumental music, he preferred composing for wind instruments. He composed concerti for flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, and trombone. In 1949 the *Concerto for Saxophone* was performed by Marcel Mule.

Charles Ives (1874-1954) was an American composer of the modernist school, though he was inspired by many traditional sources. Among the first composers to experiment with techniques such as polytonality, tone clusters, and aleatoric sections, Ives was inspired by hymn tunes, town parades, and the folk music of America such as the works of Stephen Foster.

Ives' early musical instruction came from his father George, who was a bandmaster in the Union Army during the civil war. Much of his early experiences came from hearing his father's band perform at outdoor events, often marching as other bands played in the distance. An interest in outdoor music and rhythmic independence of lines developed in the young Ives that would continue throughout his career. Working as church organist, many of Ives' early compositions were for that instrument. Many of these early works would later be transcribed for orchestra and band by the likes of William Schuman.

Ives was widely recognized and supported by the musical community, including the likes of Aaron Copland and fellow experimentalist Howard Cowell early in his career while being championed by Gustav Mahler, Leopold Stokowski, and Leonard Bernstein later in life and following his passing. Despite this, his music did not gain great popularity during his lifetime, and he earned far more money from a successful career in insurance than he did as a composer.

Variations on America: Ives was 18 years old and working as a church organist when he premiered this piece, improvising additional variations. The familiar tune is introduced in fanfare style then played through plainly before being taken through a set of sharply contrasting variations. Ives makes use of running streams of eighth notes, a march tempo and instrumentation reminiscent of army fife and drums, and a polonaise dance for his variations. His variations are set apart by sections he terms “interludes,” which feature a bitonal harmony, being simultaneously in two keys with neither gaining superiority in the section. The piece as it is performed by the ensemble today is arranged for band by William Rhoads after William Schuman’s arrangement of the work for orchestra.

Philip Sparke (b. 1951) was born in London, and there also began studying composition, trumpet, and piano at the Royal College of Music. It was while in college that his interest in bands started, with his first published works coming while he was still a student. Several commissions followed, including some for the BBC, and Sparke’s popularity, particularly in the commonwealth, grew. Collaborations with international groups such as the Tokyo Kosai Wind Ensemble have resulted in Sparke being recognized as one of the leading composers of band music today. Currently, in addition to conducting and adjudicating activities, he works as a composer for his own company.

The Year of the Dragon: Originally composed for Brass Band, Sparke adapted the piece the following year for full wind ensemble. Composed for a centenary concert celebrating the Cory Band, Sparke was commissioned to write what would become *The Year of the Dragon*. Says Sparke, “At the time I wrote *The Year of the Dragon*, Cory had won two successive National Finals and I set out to write a virtuoso piece to display the talents of this remarkable band to the full.”

The second movement calls for very expressive playing from the ensemble, as much of it is written in the lower registers at very low volumes. The composer describes the movement as possessing “a brief spell of optimism,” before a return to the quiet solo. The third movement begins without a break and is a vigorous and lively closer. A march like main theme is interspersed with more playful episodes before a distant fanfare finally arrives, overtaking the ensemble and leading to the conclusion of this exciting piece.

-Program Notes by Dan Kindopp

Percy Aldridge Grainger (1882-1961) was born at Brighton, Victoria. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now infamous Piano Concerto in A minor. Grieg's love of national music inspired Percy to look closely at English folk music. With the aid of a phonograph, Percy collected songs from folk-singers and made many famous arrangements from these.

In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) Country Gardens, the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original music thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing Free Music; music not limited by time or pitch intervals. The Free Music machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesisers.

On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

Children's March: Over the Hills and Far Away (1919) is one of Grainger's most performed works. Grainger's use of folk melodies permeates his compositional output, and though the melodic content of the piece is folk-like in nature, it is composed of entirely original material. Many of Grainger's works for wind band are his own arrangements of pieces conceived for other musical forces. *The Children's March* is a rarity in that he conceived the piece as a work for band from the outset. He later arranged the piece in a setting for two pianos/four hands. The work is generally accepted as the first band composition utilizing the piano, and Grainger himself is known to have performed the piano part on several occasions.

-Program Notes by Dr. Angela Schroeder

DEPARTMENT OF MUSIC UPCOMING EVENTS

University Symphony Orchestra
Featuring the 2011/2012 Concerto Competition Winners
Emily Schultz and Mark Wilkinson
Friday, February 17, 2012 at 8 pm in Convocation Hall
Admission by Donation

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance only

Music at Convocation Hall presents:
German Baroque Chorale Partitas
Marnie Giesbrecht, organ
Friday, March 9, 2012 at 8 pm in Convocation Hall
Featuring works by Bohm, Walther, Bach & Krapf
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance only

Contempo New Music Ensemble
Conducted by Dr. Andriy Talpash
Monday, March 17th at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Despres, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall
Featuring works by three pivotal composers: Beethoven, Liszt & Debussy
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance only

Music at Winspear presents:
University of Alberta Opera Performance: Orpheus aux Enfers
Featuring the University of Alberta Opera Performance
Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca)
or at the door on the day of the performance

Thank you for supporting the Department of Music.
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